

INTERNATIONAL YEAR OF CANADIAN MUSIC HOSTS

THE TWENTY-FIRST

Annual

AMERICAN SOCIETY OF UNIVERSITY COMPOSERS

C O N F E R E N C E

*In Association with the Canadian League of
Composers & Canadian Music Centre*

MARCH 5-9, 1986 • TORONTO, ONTARIO, CANADA

W E L C O M M E

As chairman of the National Council of the American Society of University Composers, I am pleased to welcome you to the Twenty-First Annual ASUC Conference. This year's event is especially exciting and offers a number of features that depart from our usual format.

We are holding our annual conference for the first time in Canada, in honour of the International Year of Canadian Music. This year-long celebration is raising the profile of Canadian composers both in Canada and internationally. It is fitting that the music of our members can share in this special time for Canadian composers, giving the broader meaning of "North American" to "American".

We offer our thanks to the conference planning committee, who are our hosts this week. This committee, made up of representatives from several Canadian universities, the Canadian Broadcasting Corporation, the Ontario Arts Council, the Canadian League of Composers, the Institute for Canadian Music and the Canadian Music Centre, has worked hard to plan and provide us with an important showcase for the contemporary music of North America. Special thanks go to members Jack Behrens and David Keane, who chaired the committee.

Perhaps because of the special nature of this year's conference, there was a very large response to the call for scores. Three separate juries were needed to consider nearly 1000 scores. As a result, we will be enjoying 14 concerts by some of Canada's top professional and university performers as well as seminars by distinguished composers from both countries.

A special note of thanks goes to conference coordinator Maggie Andersen, who has worked her own special magic to produce a conference out of diverse music, people and places.

For most of us here, music is our life and passion. We extend our heartfelt thanks to all who have passionately worked to provide us with a conference that will be remembered as this year's musical highlight. Once again, welcome and enjoy!

Elliott Schwartz,
*Chairman, National Council,
American Society of University Composers*

AMERICAN SOCIETY OF UNIVERSITY COMPOSERS

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AGENDA

W e d n e s d a y

March 5, 1986

1:00 - 3:00	National Council Meeting Executive Committee Meeting	Canadian Music Centre <i>Board Room</i>
3:00 - 10:00	Registration	Park Plaza Hotel <i>Lobby</i>
6:30 - 8:00	Reception for delegates The Honourable Arthur Eggleton <i>Mayor of Toronto</i>	City Hall
8:30 - 10:00	Concert/Programme I <i>Elmer Iseler Singers</i>	Deer Park United Church
10:30	Reception (cash bar)	Park Plaza Hotel <i>Prince Arthur Lounge</i>

T h u r s d a y

March 6, 1986

8:30 - 6:00	Registration	Park Plaza Hotel <i>Lobby</i>
9:00 - 6:00	Exhibits	Park Plaza Hotel <i>Rosewood Room</i>

9:00 - 10:00	Welcome & Keynote Address <i>Welcome</i> Elliott Schwartz, <i>ASUC</i> <i>Introduction</i> David Julien, <i>Director IYCM</i> <i>Keynote Address</i> Jean Papineau-Couture, <i>Composer</i>	Park Plaza Hotel <i>Gold Room</i>
10:30 - 11:15	Lecture/Demonstration Steve Reich <i>"The Dessert Music"</i>	Park Plaza Hotel <i>University Room</i>
10:15 - 12:00	Concert/Programme II Electronic/MultiMedia	Park Plaza Hotel <i>Empress Room</i>
10:30 - 11:15	Concert/Programme IIa <i>Thisness</i>	Church of the Redeemer
11:30 - 12:15	Lecture Martin Bresnick <i>"Nationalism in Music: Imagined Communities"</i>	Park Plaza Hotel <i>University Room</i>
Lunch	ASUC National Executive Luncheon	Canadian Music Centre <i>Board Room</i>
1:15 - 2:30	Concert/Programme III Composers' Brass Ensemble	Church of the Redeemer
1:30 - 3:00	Computer Music Forum William Buxton Henry Kucharzyk Bruce Pennycook Reynold Weidenaar 1. <i>"Technologies in Perspective"</i> 2. <i>"In the Studio"</i> 3. <i>"InterMedia"</i>	Park Plaza Hotel <i>Empress Room</i>
3:00 - 4:00	Computer Music Forum <i>"Hands On"</i>	Park Plaza Hotel <i>Empress Room</i>
2:30 - 3:15	Lecture/Demonstration Ralph Shapey <i>"Double Concerto"</i>	Park Plaza Hotel <i>University Room</i>
3:00 - 3:15	Concert/Programme IV University of Toronto Contemporary Music Ensemble	Church of the Redeemer

3:30 - 4:45	Concert/Programme IVa York University Ensemble	Church of the Redeemer
5:30 6:00	Reception Banquet John Miller, <i>Introduction</i> Bernice Olenick, <i>Speaker</i> "PBS Film on Harry Somers"	Park Plaza Hotel Empress Room
8:30	Concert/Programme V The York Winds	Royal Conservatory of Music
10:30	Relax (cash bar)	Park Plaza Hotel Prince Arthur Lounge

F r i d a y March 7, 1986

8:30 - 10:00	Continental Breakfast <i>Host:</i> Canadian Music Centre	Canadian Music Centre Board Room
9:00 - 6:00	Exhibits	Park Plaza Hotel Rosewood Room
10:00 - 4:00	Registration	Park Plaza Hotel Lobby
10:00 - 10:30	Lecture/Demonstration John Rea "Vanishing Points"	Park Plaza Hotel Gold Room
10:30 - 12:00	Concert/Programme VI Members of The National Chamber Orchestra	Royal Conservatory of Music
10:45 - 11:15	Lecture/Demonstration Morton Feldman	Park Plaza Hotel Gold Room
11:30 - 12:00	Lecture/Demonstration Alexina Louie "East/West - Oriental Influences"	Park Plaza Hotel Gold Room

Lunch

1:00 - 1:45	Lecture/Demonstration George Rochberg "Wohin Gehst Du?" – "Whither Are You Bound?"	Park Plaza Hotel University Room
1:30 - 2:45	Concert/Programme VII Tape Concert	University of Toronto Walter Hall
1:45 - 2:45	ASUC Member Business Mtg	Park Plaza Hotel University Room
3:00 - 3:30	Lecture/Demonstration Roger Reynolds "Form and Structure in Transfigured Wind IV"	Park Plaza Hotel Gold Room
3:45 - 5:00	Concert/Programme VIII Rivka Golani, Viola Alan Torok, Guitar	University of Toronto Walter Hall
4:30 - 5:15	Lecture/Demonstration Gayle Young "Hugh Le Caine"	Park Plaza Hotel University Room
5:00 - 7:00	Reception for delegates Hosted by The Institute for Canadian Music	University of Toronto Edward Johnson Bldg

Dinner

8:00	Concert/Programme IX Esprit Contemporain Orchestra	St. Paul's Anglican Church
10:30	Relax (cash bar)	Park Plaza Hotel Prince Arthur Lounge

S a t u r d a y

March 8, 1986

9:00 - 6:00	Registration	Park Plaza Hotel Lobby
9:00 - 6:00	Exhibits	Park Plaza Hotel Rosewood Room

9:00 - 9:30	Lecture/Demonstration Edward Green "Aesthetic Realism"	Park Plaza Hotel University Room
9:45 - 10:15	Lecture/Demonstration Marshall Bialosky "An Introduction to Luigi Dallapiccola's Opera, Ulisse"	Park Plaza Hotel University Room
10:30 - 12:00	Concert/Programme X Exultate Chamber Singers Michael Bloss, <i>Organist</i>	Church of the Redeemer
10:30 - 11:15	Lecture/Demonstration John Beckwith "Chorale & Hymn Tune References: Why? How?"	Park Plaza Hotel University Room
11:30 - 12:00	Lecture/Demonstration R. Murray Schafer "Princess of the Stars – The Composer & Environmental Music"	Park Plaza Hotel Gold Room
Lunch		
1:00 - 1:45	Panel I <i>Composers' Environment</i> William Littler, Tim Page, Rick MacMillan, Nancy Clarke, Joseph Koykkar, Allan Bell	Park Plaza Hotel University Room
2:00 - 2:45	Panel II <i>Composers' Environment</i> John Miller, Michael Colgrass, Ralph Shapey, Barbara Petersen, Libby Larsen	Park Plaza Hotel University Room
3:00 - 3:45	Concert/Programme XI University of Western Ontario Symphony Orchestra	Church of the Redeemer
4:00 - 5:15	Concert/Programme XII <i>Piano/Strings/Voice</i>	Church of the Redeemer

Dinner

8:00

Concert/Programme XIII
New Music Concerts

Jane Mallet Theatre

Reception

To be announced

S u n d a y

March 9, 1986

10:00 - 10:30

Lecture/Demonstration

Elaine Keillor

"Weinzweig's Divertimento

No. 9 – A Kaleidoscopic

Conversation for the Orchestra"

Park Plaza Hotel

Gold Room

10:45 - 12:00

Lecture/Demonstration

Lou Harrison/John Weinzweig

"Composition: A Retrospective"

Park Plaza Hotel

Gold Room

Lunch

1:30 - 3:00

Concert/Programme XIV

John Weinzweig/Lou Harrison

"A Tribute"

Royal Ontario Museum

PROGRAMMES

P R O G R A M M E I

ELMER ISLER SINGERS

Deer Park United Church • March 5 • 8:30 pm

An Elizabethan Spring
Spring Sweet Spring
A Garden In Her Face
Urchins Dance

Serenade to Music
Del Iubilo

Intermission

Missa Silvatica
Psalm LXV from Harp of David
Five American Echos
Two Liturgical Questions

Maxims and Minims
The Morning is wiser than the evening.
Do not borrow another man's smile
Never trust a poet
Who does not talk to himself,
Nor a politician who does.

Stephen Chatman

Judith Lang Zaimont
Robert Heppener

Michael Parker
John Beckwith
Joelle Wallach
Mark Putnam

Sydney Hodkinson
(Poems by Maurice English)

Elmer Isler Singers
Elmer Isler, Conductor

P R O G R A M M E I I

ELECTRONIC — VIDEO

Park Plaza — Empress Room • Thursday, March 6 • 10:15 a.m.

Art of Mix

Henry Kucharzyk

Afterglow

William Buxton

Other Tracks

William Buxton and David Grimes

Intermission

The Stillness

Reynold Weidenaar

Three Pieces for Saxophone and Tape

Bruce Pennycook

William Buxton, *Tenor Sax, Lyricon and Synthesizer*

Claude Desjardins, *Drums and Electronic Percussion*

David Grimes, *Synthesizers*

Jeff Riches, *Guitar and Guitar Synthesizer*

Bruce Pennycook, *Alto Saxophone*

P R O G R A M M E I I a

THISNESS • A DUO-DRAMA CYCLE

Church of the Redeemer • Thursday, March 6 • 10:30 a.m.

Thisness

Istvan Anhalt

Soprano Piano

Phyllis Mailing, *Soprano*

Richard Epp, *Accompanist*

P R O G R A M M E I I I

COMPOSERS' BRASS ENSEMBLE

Church of the Redeemer • Thursday, March 6 • 1:15 p.m.

*Quintet	Jennifer McLaughlin	Brass Quintet
Elegy	Robert Chamberlin	Solo Tuba (Piano)
Euphonies	Warner Hutchison	Brass Choir
Six Lyric Studies	Robert Rollin	Brass Quintet
I Fanfare (Song of Innocence)		
II Infant Joy		
III Infant Sorrow		
IV The Lilly		
V The Sick Rose		
VI The Fly		
Soundings	Gary Kulesha	Brass Quintet

Presentation of the ASUC/SESAC Student Composition Award by Herbert E. Johnson, Vice-President of SECAC

**Winner of the ASUC SESAC Student Composition Competition*

James Spragg, Trumpet
 Holly Shepherd, Trumpet
 Douglas Court, Trumpet
 Mike Malone, Trumpet
 Nancy Flood, French Horn
 Carol Marx, French Horn
 Gary Pattison, French Horn
 Cam Walter, Trombone
 Herbert Poole, Bass Trombone
 Scott Irvine, Tuba

University of Toronto Tuba Ensemble

Claude Engli, Conductor

P R O G R A M M E I V

UNIVERSITY OF TORONTO CONTEMPORARY ENSEMBLE

Church of the Redeemer • Thursday, March 6 • 3:00 p.m.

Poem

Karel Husa

Viola and Orchestra

Karel Husa, *Conductor*
Rifat Quarashi, *Viola*

P R O G R A M M E I V a

YORK UNIVERSITY ENSEMBLE

Church of the Redeemer • Thursday, March 6 • 3:30 p.m.

Piece in Three Parts

Dennis Miller

Chamber Ensemble

Suite for Alto Sax

Charles Bestor

Alto Sax and Percussion

Ritual

Neil McKay

Chamber Ensemble

Procession

Marjan Mozetich

Chamber Ensemble

James McKay, *Conductor*

P R O G R A M M E V

THE YORK WINDS

Royal Conservatory of Music • Thursday, March 6 • 8:30 p.m.

Quintet	Bruce Mather	Quintet
Just Time	Martin Bresnick	Quintet
Mostly a Ballad	Jerry Troxell	Saxophone Solo
Intermission		
Woodwind Quintet No. 2	William Davis	Quintet
Piper at the Gates of Dawn	Walter Winslow	Flute Solo
Still Life	Paul Paccione	Flute Duet
Quintet	William Douglas	Quintet

York Winds

Douglas Stewart, *Flute*
 Cynthia Steljes, *Oboe*
 Gwilym Williams, *Clarinet*
 Gerald Robinson, *Bassoon*
 Marcus Hennigar, *French Horn*

Christine Little, *Flute*
 Jerry Troxell, *Saxophone*

P R O G R A M M E V I

MEMBERS OF THE NATIONAL CHAMBER ORCHESTRA

Royal Conservatory of Music • Friday, March 7 • 10:30 a.m.

Panta Rhei

Ursula Mamlok

*Violin Cello
Piano*

Prayer for String Trio

John Downey

*Violin Viola
Cello*

Fantasy and Fugue
on BACH

Jonathan Chenette

*Violin Cello
Piano*

Piano Quintet

George Rochberg

*Piano
Violins
Viola Cello*

Sasha Weinstangel, *Violin*
Yakow Lerner, *Violin*
Douglas Perry, *Viola*
Gregory Goldberg, *Cello*
Monica Gaylord, *Piano*

P R O G R A M M E V I I

INSTRUMENT AND TAPE

University of Toronto, Walter Hall • Friday, March 7 • 1:00 p.m.-2:45 p.m.

Music for Double Bass	Thomas Wells	<i>Double Bass and Tape</i>
Transfigured Wind IV	Roger Reynolds	<i>Flute and Tape</i>
"Di Mi Se Mai..."	Denis Lorrain	<i>Brass Quintet Percussion and Tape</i>
Lagtime	Peter Hatch	<i>Percussion</i>

Robert Aitken, *Flute*
 Beverley Johnston, *Percussion*
 James Spragg, *Trumpet*
 Holly Shepherd, *Trumpet*
 Douglas Court, *Trumpet*
 Mike Malone, *Trumpet*
 Nancy Flood, *French Horn*
 Gary Pattison, *French Horn*
 Carol Marx, *French Horn*
 Cam Walter, *Trombone*
 Herbert Poole, *Bass Trombone*
 Scott Irvine, *Tuba*
 Paul Robinson, *Double Bass*

P R O G R A M M E V I I I

RIVKA GOLANI, VIOLA — ALAN TOROK, GUITAR

University of Toronto, Walter Hall • Friday, March 7 • 3:45 p.m.

Clarinet Piece	Frank Stemper	<i>Clarinet</i>
Genesis	Edward Green	<i>Guitar</i>
Cinco Mensajes para Cuatro Amigos	Roque Cordero	<i>Guitar</i>
Selected Piano Works	John Beall	<i>Piano</i>
Tesserae III	Brian Fennelly	<i>Viola</i>
Retuning	Ann Southam	<i>Viola</i>

Rivka Golani Viola
Eric Mandat, *Clarinet*
Alan Torok, *Guitar*
Steven Smith, *Piano*

P R O G R A M M E I X

ESPRIT CONTEMPORAIN ORCHESTRA

St. Paul's Anglican Church • Friday, March 7 • 8:00 p.m.

The Unanswered Question

Music for a Thousand Autumns

Mirages

Fractals

Into the Distant Stillness...

Charles Ives

Alexina Louie

Jacques Hétu

James Hobbs

Brian Cherney

Alex Pauk, Conductor

P R O G R A M M E X

EXULTATE CHAMBER SINGERS

Church of the Redeemer • Saturday, March 8 • 10:30 a.m.

Love Songs	Owen Underhill	Choir
Meditations	Donald Harris	Organ
Cats, Dogs and Dinosaurs	James Chaudoir	Choir
Portals of Vision	Ruth Lomon	Organ
I Kaleidoscope		
II Eleisian Fields		
III Blake's Vision		
VI Chiaroscuro		
Folk Songs	Derek Healey	Choir

Exultate Chamber Singers

John Tuttle, *Conductor*
Michael Bloss, *Organ*

P R O G R A M M E X I

UNIVERSITY OF WESTERN ONTARIO SYMPHONY ORCHESTRA

Church of the Redeemer • Saturday, March 8 • 3:00 p.m.

In Memoriam: Alberto Guerrero	R. Murray Schafer	Orchestra
Hyperion	Martin Sweidel	Orchestra
Symmetricality	Rudolph Bubalo	Orchestra

University of Western Ontario Symphony Orchestra

Jerome Summers, *Conductor*

Cameron Bennett, *Piano*

P R O G R A M M E X I I

VOICE AND STRINGS

Church of the Redeemer • Saturday, March 8 • 4:00 p.m.

6 Significant
Landscapes

Allison Sniffin

*Soprano
Piano*

6 Riddles from
Symphosius

Marshall Bialosky

*Soprano
Cello
Bassoon*

I Hobnail

II Mother of Twins

III Onion

IV Saw

V Stairs

VI Chicks in the Shell

Piano Fantasia
(First Movement)

Tim Brady

Piano

Silver Deer

Diane Thome

Piano Violin

Ants

Herbert Bielawa

*Soprano
Violin Piano*

Pamela Deacon, Soprano

Didi Pritchard, Soprano

Shannon Peet, Bassoon

Gregory Goldberg, Cello

Sasha Weinstangel, Violin

Marc Widner, Piano

P R O G R A M M E X I I I

NEW MUSIC CONCERTS

Jane Mallet Theatre • Saturday, March 8 • 8:00 p.m.

Messages

GAIA

Chromatics

Sur mesures

Sonic Eclipse

William Mayer

Allan Bell

Henry Kucharzyk

Michel-Georges Brégent

Richard Romiti

Chamber Ensemble

Chamber Ensemble

Chamber Ensemble

Guitar and Violin

Accordion

Cello

Performers Include

Robert Aitken, *Flute*

Rivka Golani, *Viola*

David Hetherington, *Cello*

Beverley Johnston, *Percussion*

Marc Widner, *Piano*

Joseph Petric, *Accordion*

P R O G R A M M E X I V

JOHN WEINZWEIG AND LOU HARRISON
Royal Ontario Museum • Sunday, March 9 • 1:30 p.m.

Air	Lou Harrison	Flute
Riffs	John Weinzweig	Flute
Suite for Harp and Cello	Lou Harrison	Harp Cello
Intermission		
Dialogue	John Weinzweig	Flute Piano Soprano
Pieces for Harp	John Weinzweig	Harp
Perilous Chapel	Lou Harrison	Flute Cello Harp Percussion

Lyric Arts Trio

Robert Aitken, *Flute*
 Mary Morrison, *Soprano*
 Marion Ross, *Piano*

Judy Loman, *Harp*
 David Hetherington, *Cello*
 Mark Duggan, *Percussion*

PROGRAMME NOTES



Anhalt, Istvan

Born in Budapest, Hungary, Istvan Anhalt studied at the Royal Academy of Music and the Paris Conservatory with Zoltan Kodaly and Nadia Boulanger. He came to Canada in 1949 and joined the Faculty of McGill University, Montreal, where he developed a vital composition department and an electronic studio. In 1971 he became head of the music department at Queen's University where, on his retirement in 1984, he was named Professor Emeritus.

Anhalt found his personal idiom early in his career - large structures - grand images, complex elements meticulously controlled. His compositions include works for orchestra, chorus, piano, electronic tape, chamber music, and dramatic works. His musical pageant *Winthrop* will premiered by the Kitchener-Waterloo Symphony and CBC Radio in September 1986.

Beall, John

John Beall was born in Belton, Texas, in 1942. He studied composition at Baylor University with Charles Eakin and Richard Willis, completing his doctoral studies at the Eastman School of Music where he was a student of Samuel Adler. In 1972 he received the Louis Lane Prize for his composition *Lament for Those Lost in the War* and in 1973, the Howard Hanson Prize for his *Concerto for Piano and Wind Orchestra*. Mr. Beall is presently Composer-in-Residence and Professor of Music at West Virginia University. He has received numerous commissions, including two grants from the National Endowment for the Arts and performances by the Dallas, Rochester, and Pittsburgh Symphony Orchestras, as well as various university and professional soloists and ensembles.

Beckwith, John

John Beckwith is known primarily as a composer, but his varied and active career in music has also included the roles of pianist, teacher, lecturer, university administrator, writer, editor, newspaper critic and columnist, broadcaster, and board member of concert-giving societies and other professional organizations. As a pianist, he made an unconventional professional debut in Toronto in 1950 in a lecture-recital devoted to J.S. Bach's *Goldberg Variations*. As a teacher, he has been mentor to countless composition, music history, and theory students at the University of Toronto (his own alma mater).

In Toronto John Beckwith studied with Alberto Guerrero (piano) and John Weinzweig and Mieczyslaw Kolinski (composition). A Canadian Amateur Hockey Association arts award enabled him to study composition in Paris with Nadia Boulanger (1950-52). Dr. Beckwith is interested in regional musical traits and Canadian themes found in his early chamber music setting of James Reaney's *The Great Lakes Suite* (1949) to *Upper Canadian Hymn Preludes* and his opera *The Shivaree*. His *Quartet*, commissioned and recorded by the Orford Quartet, won the Canadian Music Council's Grand Prix du disque in 1980.

Harp of David (Psalm LXV)

Harp of David is a collection of six psalm settings for a cappella choir based on tunes of various traditions. The collection was completed in 1985. Psalm LXV is based on "London New" (Scottish, 1635)

Bell, Allan

Allan Bell was born in Calgary in 1953 and received his musical training at the University of Alberta in Edmonton. He studied composition, orchestration, theory, and pedagogy with Violet Archer, Malcolm Forsyth, and Manus Saxonkin. His studies have also included sessions with Jean Coulthard, Bruce Mather and Oskar Morawetz at the Banff Centre for Fine Arts. His compositions include works for solo instruments, voice, chorus, chamber ensembles, and orchestra, as well as incidental music for the theatre and scores for documentaries by numerous independent film-makers.

Presently a free-lance composer, Allan Bell has taught theory at the University of Alberta, theory and composition at the University of Calgary and as Composer-in-Residence at the Alberta Provincial Music Workshop in 1980. He is the President of the Canadian Music Centre.

Bestor, Charles,

Former Assistant Dean of the Juillard School of Music, Charles Bestor is currently Head of the Department of Music and Dance at the University of Massachusetts. His compositions include four works for orchestra, a piano sonata, chamber music, a ballet, several theatrical scores, choral works, and extensive work in the electronic medium. His works have been recorded by Serenus, Orion and Advance Records as well as the ASUC Recording Series. He is the winner of the 1983 David Lipscomb College Composition Competition.

Suite for Alto Saxophone and Percussion

This Suite was commissioned by the saxophonist Lynn Klock, who premiered it with percussionist Peter Tanner in 1983. The work is framed by a *Prelude* and *Postlude*, which are themselves framed by the ritual sounding of the bell tree. The inner movements, whose melodic and rhythmic materials are loosely derived from that of the *Prelude*, consist of a *Chaconne*, a polytonal working out of a form of a double canon, also polytonal; a *Lyric Aubade*; and a rhythmic *Scherzo*, in which the twelve-tone set that has hovered beneath the surface of the previous movements is made explicit.

Bialosky, Marshall

Professor of music and coordinator of humanities at California State University Dominguez Hills in Los Angeles Bialosky is a former National Chairman of the of the A.S.U.C. He is currently President of the National Association of Composers/U.S.A.. His music is currently being distributed through his own company SANJO.

Bielawa, Herbert

Herb Bielawa was born in 1930 in Chicago. His composition teachers were Robert Kelly, Gordon Binkerd, Burrill Phillips, Darius Milhaud, Ingolf Dahl, and Halsey Stevens. He has degrees from the University of Illinois in piano and the University of Southern California (D.M.A.) in composition. He has also been in seminars with Elliott Carter, Roger Sessions and Lukas Foss at Aspen Music School, where he was awarded a composition prize in 1958. Since 1966 he has been on the faculty of San Francisco State University where he founded and directs the activities of the Electronic Music Studio, the Pro Musica Nova and the Apple Computer Music Facility. Among his works are numerous choral pieces, music for young players, organ music and chamber works. He appears regularly as a pianist, performing 20th-century music.

Ants for soprano, violin and piano
"Ants was composed for a special concert in June of '85 and was written specifically for my children Bruce and Lisa, and myself. I wanted an 'up-beat' piece to end our concert. The text I chose was Robert Frost's Departmental - all about ants. Some of the musical gestures in Ants are fairly suggestive of the scurrying of these small creatures, such as the 32nd-note mutterings in the piano and violin parts. Other gestures are simply for virtuosic display. Frost's delightful account of the ways of ants also includes the death of ant Jerry McCormick. For Jerry's funeral I wrote a dirge with references to Chopin. In Ants, each instrument takes its turn as a solo, as an accompaniment, and as a counterpart in general polyphony. Unity factors are drawn from the melodic strands of the opening bars of the work."

Brady, Timothy

Founder of Contemporary Music Projects, Tim Brady organized, and performed as a guitarist at, Harbourfront's Toronto Jazz Composers' Forum in 1983, as well as other concerts and club dates in the Toronto area. He studied jazz composition with W.T. McKinley at the New England Conservatory and with Alan Croffman at Concordia University in Montreal. His compositions include three major orchestral works, Chamber Symphony, Visions for string orchestra, and Chamber Concerto, which was commissioned and premiered by New Music Concerts.

Piano Fantasy in Three Movements
"A work which evokes specific improvisational images within an extended compositional form, the Piano Fantasy does not use a vocabulary of classical or jazz gestures, but rather uses the sonic and articulative images of Thelonious Monk, Bill Evans, Paul Bley and Cecil Taylor as points of reference for the three movements. Although I am not a pianist, I have found the work of these four jazz pianists has influenced my concept of how a piano should sound. The first movement explores a series of very sharply articulated chords in contrast to a lyrical central section. A four-note bass figure (A-flat - G - A - F-sharp) underlines this melodic section and eventually creates a burst of pianistic rhetoric which relieves the tension created by the use of an ostinato-type figure."

Brégent, Michel-Georges

Composer/keyboard player Michel-Georges Brégent studied with Gilles Tremblay, Jean Laurendeau, Raoul Sosa and Irving Heller in Montreal. A performer on organ, electric piano, vibraphone, Mellotron and synthesizer, he has performed with Quebec poets, in shows by Lewis Furey and with Vincent Dionne. His compositions include Hommage à l'impressionisme et au romantisme, five Portraits for piano, Xaryt Shryben for organ, blacksmith and gong, and Geste, recorded by pianist Christina Petrowska. His La remontée d'Adanac 0 ou Le Salmo Salar was premiered in Montreal in January 1986.

Bresnick, Martin

Presently Associate Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, Martin Bresnick has also taught at Stanford University and the San Francisco Conservatory of Music. His principal teachers of composition include György Ligeti, John Chowning, Gottfried von Einem and Friedrich Cerha. His compositions range from solo works to chamber pieces to symphonic compositions and computer music. His works are performed by major artists and ensembles. He has been awarded many prizes and commissions. Two documentary films for which he wrote scores were nominated for Academy Awards.

Bubalo, Rudolph

Rudolph Bubalo was born in Duluth, Minnesota, in 1927 and began his musical career as a jazz pianist and arranger. After attending the Universities of Minnesota and Illinois, he subsequently received degrees from the Chicago Musical College and Roosevelt University where he studied composition with Ernst Krenek, Vittorio Rieti, John Becker and Karel Jirak. He has received performances by the Cleveland, American, New Mexico, Kalamazoo, Springfield, Akron and Duluth Symphony Orchestras as well as numerous performances of chamber works. Mr. Bubalo is Professor of Music and Director of the Electronic and Computer Music Studios at Cleveland State University.

Symmetricality for Piano and Orchestra
Symmetricality was commissioned by the Ohio Chamber Orchestra and was completed in 1982. It is scored for orchestra, piano, and numerous percussion instruments, including vibraphone, xylophone, bongos, cow bells, large tamtam, and tom-toms. Certain advanced performance techniques are required, such as strings playing behind the bridge, and the tamtam being activated with a bass bow. Tone clusters, polychords, ostinatos, cross-rhythms, and colourful orchestral devices are some of the particular qualities of the composition. Though the piano is a solo instrument, it is at the same time very much integrated with the total orchestral spectrum.

Buxton, William

William Buxton has a long background in electroacoustic music. He has worked as a composer and performer throughout North America and Europe. His works include those for traditional instruments and voice, as well as electronics. What they all share is an interest in combining and juxtaposing various media, such as theatre, dance, projections, and video. Mr. Buxton is a specialist in computer technologies, especially as they relate to music and graphics. He is a research scientist at the University of Toronto, where he co-directs the computer graphics laboratory.

Chamberlin, Robert

Robert Chamberlin is presently Acting Dean of Students and Assistant Professor of Music at Webster University, where he has been a member of the music faculty since 1973. Born in 1950 in Hershey, Pennsylvania, his composition teachers include Ben Johnston, Salvatore Martirano, Alan Oldfield, Arthur Campbell and Will Bottje. In addition to being an active member of the ASUC and the College Music Society, Mr. Chamberlin is President of the Board of the New Music Circle. His compositions have been heard throughout the United States and have been aired on National Public Radio broadcasts. The New Music Circle's Silver Anniversary recording, Reflections, features his work 3 Pastimes for violin and harp.

Elegy

Elegy was composed for Jerry Young, Professor of tuba and euphonium at the University of Wisconsin at Eau Claire. The piece was written in response to the composer's feelings of loss and frustration with the assassination of Anwar Sadat and other similar violent instances in our society. The work's musical language is very contemporary. Elegy makes use of a vast number of techniques including half-valve fingering, multiphonics, and timbral trills. The two most important techniques are the use of the piano and whispering through the tuba. The whispering technique has a connection with the assassination in that it is used to suggest the hushed voices of conspiracy and deception before such an event. This serves as a unifying force in the structure of the work.

Chatman, Stephen

Stephen Chatman was born in 1950 in Faribault, Minnesota. He studied with Joseph Wood and Walter Aschaffenburg at the Oberlin Conservatory and with Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz at the University of Michigan in Ann Arbor. He also worked with Karlheinz Stockhausen at the Hochschule für Musik in Cologne, West Germany. Dr. Chatman has been the recipient of many awards, including the Charles E. Ives Prize from the U.S. National Institute of Arts and Letters in 1975.

Dr. Chatman has lived in Canada since 1976, when he accepted a position as assistant professor of composition at the University of British Columbia in Vancouver. In 1982 he was promoted to associate professor, and he is also co-director of the UBC Contemporary Players, a new music ensemble.

Chenette, Jonathan

Jonathan Chenette studied composition with Easley Blackwood and conducting with Ralph Shapey at the University of Chicago. Since 1983 he has taught composition, theory, and electronic music at Grinnell College in Grinnell, Iowa. His Chamber Symphony was presented by the Netherlands Radio Chamber Orchestra on the 1985 ISCM World Music Days. Chenette will be spending the 1986/87 academic year composing a chamber opera based on John Synge's The Tinker's Wedding. For this project, he was named the first recipient of a new junior faculty fellowship at Grinnell College.

Fantasy & Fugue on BACH

This work was composed in 1985 in honour of Bach's 300th birthday and has since been performed by the Galliano Trio in Indianapolis and the Mirecourt Trio in Grinnell, Iowa. The Fantasy derives from two sources: the opening of Bach's great E minor keyboard partita and the letters of Bach's name transcribed into musical notation. The influence of the keyboard partita is felt in the rising arpeggios and free-flowing rhythms that characterize this movement. Bach's musical signature is first heard in inverted imitation between the violin and cello and later goes through a variety of manifestations, including repeated harmonizations in the piano part, a rising canon involving all three instruments, and a cadenza-like series of statements involving tremolando strings.

The Fugue derives almost entirely from transpositions and rearrangements of the notes corresponding to Bach's name. It is very nearly a serial work, whose basic series could be construed as the notes B-flat, A, C, and B found in a staccato contrasting idea which gradually takes root in the course of the movement, culminating in a short second fugue. The original subject returns in a new rhythmic arrangement that propels the work to an energetic close.

Cherney, Brian

Composer and teacher Brian Cherney was born in Peterborough, Ontario, in 1942. He studied piano with Margaret Miller Brown and Jacques Abram and composition with Samuel Dolin and John Weinzweig in Toronto. He taught theory and composition at the University of Victoria 1971-72 and began teaching the same subjects at McGill University in Montreal in 1972. His extensive writings include a biography of Harry Somers (1975). Dr. Cherney's early compositions are doctrinaire, using the 12-tone system to discipline a dense polyphonic texture. His recent works have continued to seek a reconciliation of serial procedures and visual or spatial concepts which bend or interrupt them. In 1979 his String Trio tied for top position on the International Rostrum of Composers' list of recommended works. In 1985 he was awarded the Jules Léger Prize for composition.

Colgrass, Michael

A graduate of the University of Illinois, Michael Colgrass was trained as a percussionist. Lukas Foss, Darius Milhaud and Ben Weber were among his composition teachers. Mr. Colgrass' music has evolved from the complexities of his early percussion and twelve-tone works to tonal and more accessible compositions. Jazz, especially the music of Charlie Parker and Dizzy Gillespie, has exerted a strong influence on his work. In recent years many of his works have been for orchestra, including Memento for two pianos and orchestra (1982) premiered by Leonard Slatkin and the Minnesota Orchestra, Chaconne for viola and orchestra (1984), commissioned and premiered by the Toronto Symphony, and Déjà vu for four percussionists and orchestra (1977) premiered by the New York Philharmonic under Erich Leinsdorf and winner of the 1978 Pulitzer Prize for Music. Most recently, his 1985 composition Winds of Nagual won both the Louis B. Sudler International Wind Band competition and the National Band Association De Moulin Band Composition Contest.

Davis, William

William Davis is an Associate Professor of Music at the University of Georgia, where he teaches music theory, composition, and bassoon. His main composition teachers have been Samuel Adler, Warren Benson, and John Pozdro. His published compositions include works for soloists, chamber ensembles, chorus, and symphonic band; other publications include analyses of works by Richard Strauss and George Crumb. He currently serves as Treasurer of the International Double Reed Society, Chairman of the Society's Fernand Gillet Performance Competition, and Vice-President of the Southeastern Composers League. In November of 1985 he co-hosted (with Lewis Nielson) the ASUC Region IV Festival Conference at the University of Georgia.

Woodwind Quintet No. 2

The Quintet was composed in 1982, and it was premiered the following year by the Georgia Woodwind Quintet at the University of Georgia. The work consists of three movements: Allegro moderato, Adagio, and Allegro. In general, the fast movements are intended to be virtuosic "showpieces" for the performers. All of the movements include senza misura passages containing rhythms which are free and improvisatory. Quarter-tones are used in a bassoon solo at the end of the first movement and by all of the instruments in the second movement.

Downey, John

Born in Chicago, John Downey is a professor of theory and composition at the University of Wisconsin-Milwaukee. He is the founder and director of the Wisconsin Contemporary Music Forum. He studied with Darius Milhaud, Nadia Boulanger, Arthur Honegger, Olivier Messiaen, Vittorio Rietti, and Rudolph Ganz. Downey's music is characterized by its concern for organic structure involving free-flowing sections. Occasionally his scores are imbued with what he calls an "undercurrent of jazz". His output encompasses music for a variety of media, from abstract chamber music and symphonic modules to electronic tape and light sculpturing and partially controlled improvisation. John Downey is the recipient of a number of important awards, commissions and honours, most notable of which was his being named Chevalier de l'Ordre des Arts et des Lettres by the French government in 1980. Several of his compositions have been recorded on Orion Records, Composers' Recording Inc., Gasparo, and more recently by Chandos Records of England as well as Heritage Records.

Prayer (1984) for string trio

During the summer of 1984 John Downey was an invited composer-in-residence at Bennington College in Vermont. After having recovered from a serious illness, he was moved to create a contemplative work in one movement. Entitled Prayer, the work is the composer's attempt to render homage and thanks for the life-giving opportunities God continuously showers upon us all.

Prayer was a 1984 prize-winning composition for the New Music for Young Ensembles Competition, and is dedicated to Otto Leuning.

Feldman, Morton

Composer, theoretician, Morton Feldman was a composition student of Wallingford Riegger and Stefan Wolpe. Feldman's musical thinking was influenced by John Cage and his contemporaries Earle Brown and Christian Wolff. In his composition, Feldman employs what has been called "predetermined indeterminacy," graphic notation, and instructions to the performer to use a great degree of free choice in what is played. Feldman prefers slow tempos; the resulting music is quiet, characterized by floating harmonies of interesting colour and a general static quality. His works include Atlantis for chamber orchestra (1959), The Swallows of Salangan for wordless chorus and small orchestra (1961), King of Denmark for percussion and electronics (1964), First Principles for orchestra (1966-7), In Search of an Orchestration for orchestra (1967), The Viola in My Life for viola and sextet (1970), and For Frank O'Hara for chamber ensemble (1973).

Fennelly, Brian

Brian Fennelly holds degrees from Yale University, where his teachers included Mel Powell, Gunther Schuller, and George Perle. His awards and commissions include those from the Koussevitzky Foundation, Guggenheim Foundation, Martha Baird Rockefeller Fund, and the National Endowment for the Arts. He is Professor of Music at New York University and active in various musical organizations, including the American Composers Alliance and the League-ISCN, U.S. Section, of which he is a past president. Among his most important works are In Wildness is the Preservation of the World (Orchestral Fantasy after Thoreau), Sonata Seria for piano, String Quartet in Two Movements, Evanescences for instruments and electronic tape, and Quintuplo for brass quintet and orchestra.

Tesserae III

Tesserae III for solo viola was written in 1976; it is the third in a series of nine virtuosic works for various solo instruments. The title Tesserae refers to mosaic patterns in the music. The work is in three parts: Chaconne, Interlude, and Finale. The basis of the Chaconne is a single twelve-note chord that is articulated by various means throughout the movement's sections, as other kinds of music weave around it. A feature of the Chaconne is the presence of four tempi in the relationship 4:5:6:7; at times these are in simultaneous operation, giving the music a frenetic chameleon-like quality. The Interlude is more relaxed and features mobile elements in its form: choices of segment ordering as well as fragmentary "circle" music which can be entered at any point and played either clockwise or counterclockwise. The Finale builds from plaintive harmonics to the intensity of the first movement as its central motoric music focuses on the Chaconne chord.

Green, Edward

Edward Green is presently on the faculty of the Manhattan School of Music in the departments of composition and music history. Previously he has taught at St. John's University. In 1985 he was recipient of an award from the Delius competition for his composition Genesis, also featured at this conference. A graduate of Oberlin, he continued his education at the Aesthetic Realism Foundation in New York City, becoming a member of its faculty in 1980. Aesthetic Realism is the basis of his teaching and his composing, and he is grateful to have learned from Eli Siegel, the philosopher who founded Aesthetic Realism, this principle which he feels every musician needs to be fair to: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

Genesis: Variations for Solo Guitar

"Genesis was written for David Starobin in 1974. After a short agitato introduction, the theme is presented tranquillo. There follows six strict variations: Allegretto, Scherzando, Adagio, Adagio cantabile, Allegro tranquillo, Allegretto (Maestoso) - followed by a culminating free variation, Presto assai. At the very end, the agitato opening figurations are transformed into something bright, ringing, affirmative. The purpose of this piece is to evoke a sense of reality in its elemental aspects: Reality as hard and soft, heavy and light, dark and bright, sharp and soothing, peaceful and in commotion. 'In reality, opposites are one: Art shows this,' Eli Siegel has said. This idea, a fundamental principle of the philosophy he founded, was very much in my mind as Genesis was being written.' (E.G.)

Harris, Donald

Donald Harris, born in 1931, in St. Paul, Minnesota, is currently Dean of the Hartt School of Music - University of Hartford, having served the same institution in a prior capacity (1977-80) as Professor of Composition, Composer-in-Residence, and Chairman of the Department of Composition and Theory. After studies at the University of Michigan (1948-54), where he was a student of Ross Lee Finney, he moved to Paris, where he studied with Hax Deutsch and Nadia Boulanger, and for a time became Music Consultant to the United States Embassy.

Mr. Harris has received commissions from the Cleveland Orchestra, the St. Paul Chamber Orchestra, the French National Radio, the Koussevitzky Music Foundation, and the Festival of Contemporary Music at Tanglewood. His music is recorded on the C.R.I., Delos, and Golden Crest labels. As editor of the Berg-Schönberg correspondence, he has published numerous articles on Berg in American and European periodicals, and is a frequent lecturer at conferences and symposia dealing with the Second Viennese School.

Meditations (1984)

Meditations was written at the request of Richard Coffey, to honour the tenth anniversary of the Cooper Memorial Organ of the South Congregational-First Baptist Church of New Britain, Connecticut. It is in two movements, both religious in nature. The first, *con solennità, maestosamente*, begins with a quotation from the Dies Irae plainchant, freely transcribed for the pedal. The second section, *moderatamente*, is based upon the Protestant hymn, Sine Nomine, of R. Vaughan Williams, and is dedicated to the memory of Thomas Putzsche (1929-1983), a long-time member of the faculty of the Hartt School of Music, who met an untimely death while on sabbatical leave in London. This section is followed by a third, *grave, con molta espressione*: Kol Nidre, dedicated to the memory of Norman Dinerstein (1937-1982), also a former member of the Hartt faculty. The remainder of the first and the entire second movement alternate variations on both the Sine Nomine and the Kol Nidre, at times bringing the one to the fore, at times the other, but always in the spirit of meditation or reflection on the theme of death, in this case untimely death and the particular kind of grief and mourning which it brings about. Although the Dies Irae never returns, its wrathful presence is ever acknowledged as the work proceeds through moments of violence and tension which are meant to contrast with other moments, more calm and contemplative.

Harrison, Lou

Composer, teacher, writer, Lou Harrison came under the influence of Henry Cowell, with whom he studied at San Francisco State College. He later studied at the University of California, Los Angeles, with Arnold Schönberg. Harrison soon revealed an affinity with advanced, percussion-flavoured music - and a taste for the musics of the East. He was associated at this time with John Cage. From 1941, in New York City, he composed music for dance, earned some money as a copyist, and wrote music criticism for the New York Herald Tribune (1945-48). He wrote on music and dance for various publications. Harrison also danced professionally, has conducted, and, as an editor, has prepared several works of Charles Ives for publication; he conducted the first performance of Ives' Symphony No. 3 in 1947. In his own

compositions Harrison uses instruments from other cultures (Africa, Asia) along with traditional Western instruments. Harrison's works include Marriage at the Eiffel Tower, ballet (1948), Perilous Chapel, ballet (1949), Rapunzel, opera (1954), Five Strict Songs for 8 baritones and orchestra (1955), Young Caesar, puppet opera (1970), and Elegiac Symphony (1975). He has also composed many songs, instrumental works for exotic instruments, several ballets and sacred works, masses, and motets.

Healey, Derek

Composer and organist Derek Healey was born in England in 1936. He studied at Durham University with Herbert Howells (composition), Harold Darke (organ), and Harry Stubbs (piano). He also studied composition in Italy with Petrassi, Boris Porena, and Berio, before moving to Canada, where he lived for nine years. He taught 1969-71 at the University of Victoria, 1971-72 at the University of Toronto and the University of Waterloo, and 1972-78 at the University of Guelph. In 1978 he joined the Music Department at the University of Oregon.

Healey has composed substantial works for organ (Partita '65), for orchestra (Arctic Images), and for chamber ensembles (Stinging, a work notable for the instruments' imitation of the synthetic sounds on the tape). His opera Seabird Island was commissioned by the Guelph Spring Festival and premiered there May 7, 1977, and was toured to Kingston, Montreal, Ottawa, Banff and Vancouver.

Six Canadian Folk Songs

This collection of folk song arrangements was commissioned by the University of Guelph Choir for the choir's tour of Scotland during August 1973. The Folk Songs are among the composer's most popular works and include songs of Canada's native peoples, Maritime ballads, and a lively French-Canadian folk song.

Heppener, Robert

Del Iubilo

Liberated from the constraints of the traditional 'bel canto' style of writing, the composer of choral music today feels free to employ a large number of unusual vocal effects which may sound quite startling to the concertgoer. Whispering, gasping, and shouting may initially seem discordant, but a glance at the text by Jacopone da Todi, an Italian poet of the Renaissance, will tell one that contemporary Dutch composer Robert Heppener has done an amazing job of bringing these ecstatic verses to life. Heppener's skillful application of many 20th-century compositional techniques - aleatoric passages, Sprechstimme, flutter-tonguing, falsetto, isolation of particular sounds in the words - combined with a rhythmic propulsion, make for a highly successful ear-opening venture into a new kind of music.

Héту, Jacques

Born in Trois-Rivières, Québec, Jacques Héту studied with Clermont Pépin, Isabelle Delorme and Jean Papineau-Couture at the University of Ottawa. In 1959 he studied composition with Lukas Foss. In Paris in 1961 he studied with Henri Dutilleul and Olivier Messiaen, and won the Prix d'Europe, the first time it had been awarded since Henri Mercure in 1927. Because of his numerous and varied commissions, the composer continually adjusts his palette. This is seen particularly in the independent qualities of Cycle (1972), premiered by the Société de musique contemporaine du Québec, and the imposing vision of Les Djinns (1975), which is based on a poem by Victor Hugo. Although not one of the avant garde, Héту possesses an imagination and sensitivity which make him one of Quebec's most appreciated composers.

Hobbs, James

James Hobbs began his musical career as a pianist, appearing with the Fort Lauderdale Symphony Orchestra at the age of twelve. He continued his musical education at the Cleveland Institute of Music and Northwestern University. Among his honours are awards from the National Endowment for the Arts, American Music Center, National Federation of Music Clubs, Indiana State University and Northwestern University. His compositions have been played at various festivals and college campuses throughout the United States. His electronic works have been heard in concerts given by the International Computer Music Conference, International Electronic and Avant-garde Festival, Society for Electroacoustic Music in the United States, Chicago Society of Composers, and the Universities of Illinois and Iowa.

Dr. Hobbs has held teaching positions in composition and piano at the Cleveland Institute of Music, Morningside College, and Indiana University of Pennsylvania. He is currently employed as the Recorded Sound Services Assistant for Northwestern University's Music Library.

Fractals

"Fractals" is derived from the Latin word *fractus* which means to break. Perpetuating the process implies a continual breaking up. Recursion and fractionalizing are the first two concepts about this composition. If one continues to add, subtract, multiply or divide these musical fractions, an infinite variety of relationships will result. Since these relationships are usually in a constant state of flux, a third concept becomes important - forming.

In Fractals, pitch materials expand and contract between 5-note and 12-note collections; harmonies vary from simple dyads to total chromatic aggregates; rhythms change from long held notes to unmeasured tremolos and rapid flutter-tonguing. Consequently, the various compositional elements continually change yet exhibit progressive and recessive tendencies. It is these "tendencies" to form, break apart and re-form that bring about the "forming". A useful model for understanding this concept might be the way in which crystals behave - elements may be bonded together, broken apart, alternated, partially bonded, etc. Finally, the crystal model suggested the playing of glass crystals. This also implied the expansion of timbral

possibilities for the ensemble. Orchestral members are required to play glass crystals, whistle and sing in addition to performing on their instruments.

Fractals was selected as the winning work for the 1985 Omaha Symphony Guild's New Music Competition. It was premiered on December 14, 1985, by the Omaha Symphony Chamber Orchestra, William Jenks conducting.

Hodkinson, Sydney

Born in Winnipeg, Manitoba in 1934, Sydney Hodkinson studied composition at the Eastman School of Music, at the 1961 Princeton University Seminar with Elliott Carter, Roger Sessions and Milton Babbitt, and at the University of Michigan. Mr. Hodkinson joined the faculty of the Eastman School of Music in 1973 with a joint appointment in the departments of Composition and Conducting, where he became director of the Eastman Musica Nova Ensemble. In addition to his work as a composer, Mr. Hodkinson is also a professional clarinetist and conductor. He frequently gives public recitals and lectures on 20th-century music, electronic music, new music ensembles, and music education.

Maxims and Minims (1977)

Maxims and Minims are thirteen variations for mixed chorus a cappella, of which three are being performed at this conference. The text comes from a set of attractive, and somewhat unusual, aphorisms entitled "Stipulations of a Scar" by the American poet Maurice English. The term "variation" is used in its most free musical sense: essentially all that is varied is a simple, but omnipresent, eight-tone scale. The resulting chromatic sonorities sometimes allow themselves to "slide" into a more conventional tonal surroundings, depending on the nature of the text setting. While the work places considerable demands upon the performers, the pieces are eminently "vocal": it is singers' music, marked by the retention of the divertimento-like nature of the whole.

Maxims and Minims was commissioned by the Eastman Chorale (James G. Smith, conductor), and was premiered by them on March 5, 1979, in Rochester, New York.

Hutchison, Warner

A native of Denver, Colorado (b. 1930), is composer-in-residence at New Mexico State University and is Head of the Department of Music. His catalogue of over 120 works for a wide variety of media, band, choral, chamber works, and opera exhibits an eclectic style. He has received research grants for computer-generated and electronic music and participated in an MENC Contemporary Music Project program for comprehensive musicianship.

Premieres at Lincoln Center for the Performing Arts, New York include Hornpiece I (1971) for Horn and Tape and Two Choric Marches (text by C.S. Lewis) for Mixed Chorus, Horn, Percussion (1977). Studies in composition have been with Roy Harris, Samuel Adler, Kent Kennan, Wayne Barlow, and Merrill Ellis. From 1972 to 1979, he edited Proceedings, several articles and reviews on new music events. Publications are with Belwin /Mills, Carl Fischer, and other firms.

Euphonies

Euphonies exploits in three movements the full range of the euphonium. The two tubas function both as support lines, motor activity, and melody. The challenge for the composer was to provide sonic material which does not produce muddiness. The challenges for the players are apparent throughout; this is a very difficult work. The first movement makes use of superimposed major thirds in the context of diatonic melodies. The second movement is a passionate, lyric statement for all five instruments. It is a kind of elegy. The third movement - which is quite spirited - contrasts not only in strong, varied rhythm but in structure: it is composed entirely of a 12-tone row, derived in part from movement one. The work is dedicated to Dr. Kenneth Singleton, Director of Bands, University of Northern Colorado.

Husa, Karel

Pulitzer Prize-winner in music, is an internationally known composer and conductor. Presently, he serves as the Kappa Alpha Professor of Music at Cornell University in Ithaca, New York. An American Citizen since 1959, Husa was born in Prague, Czechoslovakia on August 7, 1921. After completing studies at the Prague Conservatory and the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole Normale de Musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky and conductor André Cluytens.

Poem for Viola and Chamber Orchestra

This was composed in Ithaca during the summer of 1959, and was first performed by Ulrich Koch with Hans Rosbaud conducting the South West German Radio Orchestra at the World Music Festival of the International Society for Contemporary Music in Cologne, where it was acclaimed for its lyricism, its fantasy, and its suggestion of folklore qualities. The three sections of the Poem are played without interruption and are all based on a single twelve-tone row.

Kulesha, Gary

Born in Toronto, Mr. Kulesha studied composition with Dr. Samuel Dolin, and in England with John McCabe. His piano teachers include William Andrews and Dr. Dolin. Mr. Kulesha has worked as a freelance musician and critic in Toronto and as a music producer for CBC radio before becoming an on-air reviewer for the programme "Sound Reviews." As a composer, his work has been performed by the Toronto Symphony, the Kingston Symphony, the Kitchener/Waterloo Symphony, the Canadian Brass, Paul Brodie and many others.

- Kucharzyk, Henry
Henry Kucharzyk studied composition at Yale with Jacob Druckman, Earle Brown, Morton Subotnick and Bruce MacCombie and at the University of Toronto with John Weinzwieg, John Beckwith and Lothar Klein. He has also taught at both universities as well as privately. With ARRAYMUSIC he is pianist, percussionist, vocalist and conductor. His compositions include scores for film, dance, jazz ensemble, electronics and orchestra.
- Lomon, Ruth
Ruth Lomon divides her composing time between her home in Cambridge, Mass., and her frequent sojourns in New Mexico. Many of her compositions have been stimulated by the immense architectural landscapes of the southwest, and by her long-standing interest in North American Indian ways. Her compositions encompass a wide range of instrumental ensembles, from the traditional ensembles including a wide variety of percussion instruments, harp, and harpsichord. She has been the recipient of numerous awards and commissions.
Born in Montreal, Canada, Ruth Lomon attended McGill University and made her debut as piano soloist with orchestra. She continued music studies at the New England Conservatory, and with Witold Lutoslawski at Dartington, England, also at the Darmstadt summer music courses in Germany.
- Lorrain, Denis
Denis Lorrain is Canadian, born in 1948. He has studied at the Music Faculties of the Universities of Montreal and McGill, and holds a Doctoral degree from the University of Paris. From 1973 to 1979, he was in Europe at Utrecht, Marseille and Paris. Assistant Professor at the University of Montreal in 1980, he left this appointment in 1982, and is now at IRCAM (Paris). His compositions, for solo instruments, ensembles and orchestras as well as tape, have been performed in America and Europe since 1970.
"Di mi se mai..." - for brass quintet, percussion, and tape
Composed in 1979, this piece was premiered the following year by the Société de musique contemporaine du Québec, who commissioned the work.
The text used in "Di mi se mai..." are excerpts from various writings by Leonardo da Vinci. They are spoken in the original Italian, with slight rhythmic distortions gradually blurred during the piece. The choice of quotations are of the ambitions, the misgivings, and the disillusion of Leonardo, like an anamorphosis of the development of his life. Musically, the work follows, as it were, a parallel profile.
- Louie, Alexina
A native of Vancouver, Alexina Louie earned her Bachelor of Music at the University of B.C. and undertook graduate studies at the University of California in San Diego. During Louie's 10 years in that state, she was introduced to the traditional music of her Chinese ancestors. That exotic influence has played a major role in many of her compositions. It combines with a flair for atmospheric evocation, an insightful ear for instrumental colour, and a strong desire to communicate with audiences, to form a striking style that has already won Louie numerous awards and commissions.
She returned to Canada in 1980, and has since joined the teaching staff of Toronto's Royal Conservatory of Music. This spring, the Toronto Symphony premieres her work *The Eternal Earth* and her overture *The Ringing Earth* will launch the World Festival at Expo '86.
- Mamlok, Ursula
Ursula Mamlok was born and studied composition in Berlin. After coming to the United States, she continued her studies at the Mannes College and the Manhattan School of Music. Among her teachers have been George Szell, Roger Sessions, Stefan Wolpe, Ralph Shapey and Gunther Schuller.
Her music is performed frequently by The Group For Contemporary Music, ISCM, Music in Our Time, Tanglewood, the Da Capo Players, the New Music Consort and Parnassus. Her publishers include C.F. Peters, Merion Music, Elkan-Vogel and American Composers Edition, with recordings on CRI, Grenadilla and Opus One.
Having previously taught at NYU and CUNY, she is presently on the faculty of the Composition Department of the Manhattan School of Music.
Panta Rhei
The trio Panta Rhei was commissioned by Sigma Alpha Iota for its 76th convention in August 1981. The title, which may be translated "Everything is in flux," derives from the Heracleian philosophical concept of the perpetual becoming and passing of all things. The nine-minute work is in three parts. The first - *Agitato/Calmo/Vivace misterioso/In Waltz Time* - consists of short sections in contrasting moods. Part II, *Molto tranquillo*, presents four songful phrases played in turn by the cello, the violin, the piano, and the cello again. These are set against a backdrop of sparsely distributed pianissimo pitches which, transformed into fortissimo repeated notes, form a link with the final part. Part III, *Allegro energico*, is a rondo, vacillating between sections of energy, a playfulness, and lyricism. A coda, reminiscent of Part I, ends the work in a whisper.
- Mather, Bruce
In 1949 (aged 10) Bruce Mather was awarded a CAPAC prize for composition. After 1956 his output became regular, and works were commissioned by the CBC, Ten Centuries Concerts, the SMO, the French Ministry of Cultural Affairs, the University of Toronto, the Stratford Festival, and other organizations. His works have been performed frequently in Canada, the USA and Europe.
Mather has displayed a marked preference for works requiring small ensembles. His attraction to poetry may account for the importance of the voice in his output, as well as for the intimate character of much of his work.
In 1979 he was awarded the Jules Léger Prize for his *Musique pour Champigny*.

Mayer, William

A native New Yorker, William Mayer was born in 1925 and received degrees from Yale University and Mannes College of Music. He has studied composition with Roger Sessions, Felix Salzer and Otto Luening, and conducting with Izler Solomon.

His works have been performed by many of the leading orchestras and recorded on RCA, CRI, Decca, Deste and Vox records.

Mayer has received a number of commissions and awards including a Guggenheim Fellowship, two Ford Foundation Grants, a grant from the New York Council on the Arts, and a grant from the National Endowment for the Arts for an opera. In addition to composing, he has written many articles on music which have appeared in the New York Times and other leading periodicals and presently serves as Chairman of the Editorial Committee of the Composers Recordings, Inc.

McKay, Neil

Neil McKay was born in British Columbia, Canada in 1924. After two years of service as clarinetist with the Canadian Navy Band he worked in Canadian radio as an arranger and conductor.

He was educated at the Toronto Conservatory of Music, the University of Western Ontario and the Eastman School of Music, and has been teaching theory, orchestration and composition at the University of Hawaii since 1965.

McKay's compositions have been heard in the United States, Canada, Europe, South America and Japan. They include orchestral and band works, chamber music, choral and piano music, and comic opera. Many of the works written since 1968 reflect McKay's interest in the ethnic music of the Pacific basin, including several works for koto which have been published and recorded.

Ritual

"On a recent journey through Northern Zaire I happened on a village where a puberty ceremony for girls was taking place. Wearing short bead skirts and anklets, with bodies oiled, the girls danced with vigorous abandon. Combined sounds of slit gong, villagers chanting, anklets jangling, and children shouting created an exciting profusion of sound - elements of which form the musical thought of Ritual." (Neil McKay)

Miller, Dennis

Dennis Miller received his Doctorate in Composition from Columbia University where his principal teachers were Chou Wenchung, Harvey Sollberger, and Mario Davidovsky. Since 1981, Miller has been Assistant Professor of Music at Northeastern University in Boston where he is coordinator of both the Music Theory and Music Industry programs. He has also been active as an administrator for new music organizations and is the founder and director of the Boston Chapter of the League-ISCM. In addition, he has co-authored an article on Milton Babbitt with Martin Brody which will be published in Essays on Modern Music and also used as the accompanying notes to a forthcoming album of Babbitt's piano music on the Harmonia Mundi record label. His Trío, for flute, cello and piano has been recorded by Opus One records.

Piece in Three Parts for Chamber Winds

Piece in Three Parts for Chamber Winds was completed in 1985 on a commission from the Northeastern University Bands. The work is the third in a series of pieces by the composer which attempts to define a clear harmonic language based on recurring four- and five-note pitch "cells". These collections appear throughout the piece at various transposition levels and often serve as important "points of arrival", or short-range goals. In addition, much of the melodic material stems from successive or simultaneous statements of these groups.

The first and third sections of the work exhibit a propulsive, oftentimes highly syncopated, rhythmic quality. The principal structural unit of these sections is the "gesture", which appears as short, motive-like statements, typically in solo instruments. The second section, more thematic and occasionally polyphonic, employs long melodic lines, frequently spun out among several overlapping voices.

Mozetich, Marjan

Toronto composer Marjan Mozetich was born in 1948. He received his musical education at the University of Toronto under John Weinzweig, Margaret Parsons, and Clifford Poole and he studied in Europe with Luciano Berio and Franco Donatoni. He has won the CAPAC Ernest MacMillan Award and Second Prize in the International Gaudeamus Composers Competition.

Procession (1980) for Septet

Procession was commissioned by the Toronto Septet through the assistance of the Canada Council. It is a transitional piece that combines the composer's early fascination for minimalist pattern music and his present passion for post-modernism. (That term is used in architectural circles to denote the application of pre-modern design and motifs on today's architecture.)

Procession is structured on a series of variations based on two themes that possess an ascetic simplicity of line reminding one of ancient religious chants. Because of the pulsating march-like movement from one variation to another, the title is apt. The work is imbued with a Slavic flavour.

Paccione, Paul

Paul Paccione studied composition with Harley Gaber, Kenneth Gaburo and William Hibbard. His works have been heard in a number of important forums for contemporary music, including the East/West Artists concerts at Carnegie Recital Hall in New York City, the Midwest Composers Symposium, the Chicago Society of Composers concert series, and the Center for New Music (Iowa) concert series. He received the P.G. Clapp Prize in Composition from the University of Iowa in 1983. A member of the American Composers Alliance and Broadcast Music, Inc., he is also published by American Composers Edition and Lingua Press. Mr. Paccione served as manager for the Center for New Music, University of Iowa, and is currently Assistant Professor and Chairman of Music Theory and Composition at Western Illinois University, Macomb, Illinois.

Still Life

"My original intention for this work was to write a solo flute piece. As the work evolved it became clear that the extended melodic line and the necessity for a seamless quality called for another flute. The piece can be presented in a variety of ways: 2 flutes, flute and tape, or two-channel tape. Whatever the combination, the result is one voice. In *Still Life*, the two flutes do not imitate each other but combine to spin out the long line, doubling either at the unison or the octave. These points of "linking up", the slow introduction of the new pitches, and the placement of pitches in different registers all contribute to the expressive quality of the piece. The balance between the constant motion of the line and the overall slow harmonic motion is the essence of the work."

- Papineau-Couture, Jean To Jean Papineau-Couture the vocation of composer has always meant, apart from the actual creation of music, a total consecration of himself and of his time to the cultivation of the musical life of his native city and of the country as a whole. His career has been crowned with many marks of esteem, including the Calixa-Lavallée Prize in 1962, an honorary degree in 1967, the Canadian Medal of Service of the Order of Canada in 1968, and his nomination to the Deanship of the Faculty of Music at the University of Montreal. In addition to playing a major role in the music teaching field, Jean Papineau-Couture's philosophy and innovations have influenced a large number of musical bodies of which he is now or has been President, the most important among which are The Canadian Music Council, les Jeunesses musicales du Canada the Canadian Music Centre, le Conseil des Arts du Québec and the Société de musique contemporaine du Québec of which he was a founding member and first President.
- Parker, Michael Currently teaching violin and viola through Memorial University of Newfoundland, Michael Parker is the chairman of the Fine Arts Committee at Corner Brook. He has received several commissions from the CBC and Canada Games 1977. As a violist he has performed with ARRAYMUSIC in Toronto and with the St. John's Symphony.
- Missa Silvatica, Missa Brevis No. 1, Opus 26 This mass was written for the Memorial University Chamber Choir and given its first performance by the Choir in 1982 in Corner Brook, Newfoundland. It was subsequently sung during Holy Eucharist at Exeter Cathedral in August, 1983. Parker's setting is an emotional one, evoking an urgent plea rather than a humble petition. The arresting sound of the tritone appears frequently, heightening the emotional intensity; at times the effect is poignant, as in the *Sanctus*, but more often it becomes an impassioned plea.
- Pennycook, Bruce Currently Assistant Professor of Music and of Computing and Information Science at Queen's University in Kingston, Ontario, he studied composition at the University of Toronto, Colgate University at Stanford. His compositions include electronic and jazz works, concertos, ensemble works for various instruments and voice as well as film scores.
- Putnam, Mark Glenn Mark Putnam is presently working towards a Doctorate of Musical Arts degree at Memphis State University. He has had several original compositions performed and has directed several ensembles including the University Orchestra, Roscoe's Chorus and the Contemporary Chamber Ensemble.
- In January of 1985 his *Nocturne* for two violins and piano was awarded first place in the national ASUC-SESAC composition contest and performed at the 1985 national conference in Tempe. His works have been performed at the Florida State University New Music Festival and in the North/South Consonance Concert Series in New York. He has organized many small ensembles for the performance of new music and is a founder of the MSU Composer's Choir, a group dedicated to the performance of new choral music.
- Two Liturgical Questions
- Both *Liturgical Questions* were inspired by studies of early church drama. Detailed instructions for brief reenactments were given to the clergy of the tenth century and have been left to us in the Winchester collections of tropes. "Quem vidistis..." was performed in connection with the Christmas liturgy. The people ask, "What have you seen, shepherds?" To which they reply, "His birth... and choruses of angels!" You will hear echoes of the actual *Alleluia* plainchant which would have accompanied the procession. "Quem queritis..." is a little more involved. The original trope, in dialogue form represents the three Marys coming to the tomb of Jesus. The angel asks, "Whom are you seeking?" Unaware that he has risen, the Marys sing (blues), "Jesus of Nazareth." The angel replies, "He is not here, He is risen!" Twelfth century accounts called for celebrations here with the singing of the *Te Deum* and the ringing of 'all the bells'. The composer includes both.
- Rea, John Rea studied composition with John Weinzwieg and Gustav Ciamaga at the University of Toronto and with Milton Babbitt at Princeton University. Recipient of many awards and commissions, John Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, opera as well as electronic music. Besides his activities as a composer, John Rea has lectured and published articles on 20th Century music and, since 1973, has taught composition and music theory at McGill University. Rea is also a founding member of two musical societies formed in Montreal in 1978: Les événements du neuf, dedicated to the performance of contemporary works, and Traditions musicales du monde, which promotes the appreciation of non-Western music.

Reich, Steve

Composer, pianist, conductor, Steve Reich was born in New York City and majored in philosophy before he turned to music. He studied with Hall Overton then entered the Juilliard School of Music, New York City, in 1958. He also studied music at Mills College, Oakland, California, where he worked under Darius Milhaud and Luciano Berio. During 1964-65 Reich was associated with the Tape Music Center, San Francisco; he returned to New York in 1965 and formed his own group, Steve Reich and Musicians, the following year. Many of Reich's compositions illustrate his philosophy of very gradual change in the musical development of a theme: a "musical process happening so gradually that listening to it resembles watching the minute hand of a watch - you perceive it moving after you stay with it a little while." The resulting work may sound static to the uninitiated.

Reynolds, Roger

Roger Reynolds was born in 1934 in Detroit, Michigan. He has been active in the USA, Europe, and Asia not only as the composer of widely varied musical and theatrical works but as an organizer of concert activity, an author, and lecturer. Recent works include *Archipelago* for 32 musicians and eight-channel tape, commissioned by IRCAM in Paris; *Aether* for violin and piano, commissioned by the Library of Congress; and *Mistral* written jointly for Lontano in London and the Group for Contemporary Music. Honoured by the National Institute of Arts and Letters and the National Endowment for the Arts, he also has received awards from the Guggenheim, Rockefeller, Ford, and Fromm foundations. He is on the faculty of the University of California, San Diego.

Transfigured Wind IV

Commissioned by Robert Aitken, *Transfigured Wind IV* is a sonic tapestry for solo flute and computer-processed sound on tape. It is large in scale and its elements interpenetrate with one another to weave a multi-level fabric. The primary materials comprise four solo statements that successively lengthen and alter in character; dramatic, lyrical and mercurial, antic and a culminating section of long elaborated lines. Following each of the solos there are interludes in which some aspect of the material just heard live is reflected upon, re-presented by the computer in an altered, often dreamlike manner.

The pre-recorded sound occasionally overlaps with the soloist's statements, insinuating itself like ocean fog. It is assertive only in its role as commentator following the solo statements. The flute writing makes use of a wide range of extended techniques, though care has been taken to integrate them into the lines they inhabit. The original flute materials, recorded by Harvey Solberger, were subjected to various computer manipulations, including kaleidoscopic reshuffling of notes, extension in time, and a dispersion in space. All sound on the tape came directly from the written materials of the soloist.

Rochberg, George

Composer, teacher, George Rochberg studied in New York with Hans Weisse, George Szell, and Leopold Mannes. From 1942 until 1945 Rochberg served in the US Army as a lieutenant in the infantry: "The war shaped my psyche and precipitated my internal development. I came to grips with my own time." Upon his release from the Army, Rochberg enrolled in the Curtis Institute, Philadelphia, where he studied composition with Rosario Scalero and Gian Carlo Menotti. A Fulbright Fellowship enabled him to spend a year (1950) at the American Academy, Rome. Rochberg has taught at the Curtis Institute and the University of Pennsylvania, Philadelphia. His works include *Capriccio* for 2 pianos (1949), *Night Music* for orchestra (1949), *Chamber Symphony* (1953), *David the Psalmist*, cantata (1954), *Duo Concertante* for violin and cello (1955), *Apocalyptic* for band (1964), *Music for the Magic Theatre* for orchestra (1965), *Symphony No. 3* for 4 solo voices, chorus, and orchestra (1968), *String Quartet No. 3* (1972), and *Piano Quintet* (1975) Rochberg is the author of *The Hexachord and Its Relation to the Twelve-tone Row* (1955).

Quintet for Piano and Strings

The plan for the quintet develops as an overall emotional scenario in which movements are either tonal, atonal, or mixed, depending on what the composer wanted to say in a progression from dark to light, to dark again - mournful, troubled, and haunted states which alternate with serene and exuberant ones.

It is important to point out the thematic weave which ties various movements together. I and VII, serving as Introduction and Epilogue respectively, are different versions of the same material. II shares strong but different thematic connections with IV and VI. III and V are linked by a single transitional passage which occurs in III and is echoed in V.

Rollin, Robert

Born in New York City in 1947, Robert Rollin began composing at the age of eight and soon received scholarships in piano and composition at the Third Street and Juilliard Schools. After encouragement from Erich Leinsdorf Rollin studied with Mark Brunswick at City College. As Doctoral Fellow at Cornell University he studied under Robert Palmer and Karel Husa and had master classes with Aaron Copland, Elliot Carter, Donald Erb and Mario Davidovsky. Since then Rollin has taught composition at the Dana School of Music in Ohio and served as Midwest chairman of the American Society of University Composers. He has received awards from the American Music Center, various research councils, and ASCAP.

Six Lyric Studies

Six Lyric Studies were commissioned in 1982 by Phi Mu Alpha Music Society (Dana School of Music Chapter) and completed in the summer of 1983. The six short poems which provided titles for the lyric studies were selected from William Blake's "Songs of Innocence and Experience", written between 1788 and 1795. Portions of two hymns and two serious songs, all British in origin, are used in the studies. The hymns are Parry's "Jerusalem" and "All Creatures Great and Small" used in the first and last studies respectively. The piece received its world premiere by the Dana Brass Quintet in the Spring, 1985.

- Romiti, Richard Artist-in -Residence, lecturer in music at Providence College and instructor in music theory at the University of Rhode Island. Richard Romiti studied composition at Boston University and the University of Toronto (D.Mus. 1982). Winner of the International Composition Competition sponsored by the Pittsburgh Flute Club in 1975, he was awarded a Doctoral Fellowship at the University of Toronto and Composer Fellowships by the Rhode Island State Council on the Arts. Mr. Romiti was also awarded the Eastman-Hanson Composition Prize for Palingenesis for flute and small orchestra (1984).
- Schafer, R. Murray The work of Canadian composer and author R. Murray Schafer covers various fields: musical compositions in all forms, soundscape research, musical education, essays on a variety of subjects, fiction and graphic work. His catalogue of compositions includes works large, small, vocal, instrumental, dissonant and euphonious. Largely self-taught, he was stimulated musically by John Weinzwieg and Greta Kraus and intellectually by Marshall McLuhan. His most important book The Tuning of the World documents the findings of the World Soundscape Project founded by Schafer to study the sonic environment. His most recent compositions are environmental events; Princess of the Stars is an Indian pageant involving canoes on a natural lake, Ra is based on Egyptian mythology, combines music, drama and dance in a participatory ritual from sunset to sunrise.
- Shapey, Ralph Composer, conductor, teacher, Ralph Shapey was a violin student of Emmanuel Zetlin and studied composition with Stefan Wolpe. He has been the recipient of several awards and grants including the Brandeis Creative Arts Award, and the Copley Foundations Award. During World War II, Shapey served in the US Army Air Forces. Since 1964 he has been on the faculty of the University of Chicago, where he is also the director of the Contemporary Chamber Players. Shapey's compositions include a Piano Quintet (1946), String Quartet No. 1 (1946), Fantasy for orchestra (Gershwin Memorial Award winner, 1951), Sonance for carillon (1964) Partita for solo violin (1966) Reyem for flute, violin and piano (1967) The Covenant for soprano, 16 players, and tape (1977) and Evocations II for cello, piano, and percussion (1979).
- Sniffin, Allison In 1982 Ms Sniffin studied at Virginia Commonwealth University, and at Florida State University in 1984. She now free-lances in the Illinois/Indiana area. Her composition teachers have been Allan Blank, Andrew Imbrie, John MacLean and Harold Schiffman.
Ms. Sniffin is the recipient of first prizes in composition from the Virginia Music Educators' Association, the National Federation of Music Clubs, the Conductors' Club of America and others. In 1985-86 her compositions were performed at contemporary music festivals in Florida, Indiana, Oregon and Missouri.
Six Significant Landscapes
(to Wallace Stevens' poem by the same title) was inspired by and written for soprano Janice Harsanyi who gave the composition its premiere at Florida State University's New Music Festival last March.
- Southam, Ann After studies with Samuel Dolin (composition) at the RCMT and with Pierre Souvairan (piano) and Gustav Ciamaga (electronic music) 1960-3 at the University of Toronto, she began teaching at the RCMT in 1966. Her association with the New Dance Group of Canada (later Toronto Dance Theatre) began in 1967, and she became composer-in-residence in 1968. By 1977 she had composed over 20 electronic scores for the company. Southam's earlier works, especially for piano, are lyrical atonal pieces, and lyricism remains an important element of the later electronic scores and of such works as Counterparts for orchestra and tape and CounterPlay, a CBC Commission for string quartet and tape.
- Stemper, Frank Frank Stemper was born and raised in Milwaukee, Wisconsin. His education includes a B.Mus from the University of British Columbia, M.A. from S.U.N.Y. at Stony Brook, and Ph.D from the University of California at Berkeley. He has also spent two years composing and studying in Paris as the 1981 recipient of the George Ladd Prix de Paris. His music has been performed by orchestras in Holland and Milwaukee, and is recorded on Opus One Records. Mr. Stemper is currently at Southern Illinois University at Carbondale, Indiana teaching Composition and Music Theory.
Clarinet Piece
Clarinet Piece was written during the spring and summer of 1985 especially for Eric Mandat. Its composition was supported in part by a grant from the Illinois Arts Council, a state agency,
- Sweidel, Martin Martin Sweidel holds a D.M.A. in Composition (1983) from the University of Cincinnati College - Conservatory of Music where he is presently the Director of Electronic Music and Visiting Assistant Professor of Theory and Composition. Dr. Sweidel is also a founding member and current President of the Cincinnati Composers' Guild. As a composer, guitarist, and computer music programmer/performer, Sweidel has had performances throughout the country, including the International Electronic Music-Plus Festivals in Knoxville (1982), Austin (1985), and Kansas City (1985). Grants have included several from Meet the Composer and two Individual Artists Fellowships from the Ohio Arts Council. Commercial music by Sweidel includes an electronic score for the film The Last Witness.

Hyperion

"Completed in 1980, Hyperion is a work for orchestra which is dedicated to my wife Monica. Very systematic methods were used to organize the musical materials of the piece. Polyrythms and Fibonacci numbers were used to structure the phrases and sections. A pitch chart resembling an elaborate crystal-line structure was used to define tonal motions. Combined with this "left-brain" approach to organization was the more intuitive process which was used to create the thematic materials and the overall mood of the piece. When the work was completed, it was without a title. Upon reading the poem Hyperion by John Keats I discovered that the mood of the poem and the piece were very similar. No specific program connects the two; it is only the poem's expression of profound sadness and its celestial imagery which suggested the appropriateness of the title.

Thome, Diane

The first woman to receive a Ph. D. in music from Princeton University, Diane Thome also holds a M.F.A. in composition and an M.A. in Theory and Composition. Among her teachers are Dorothy Taubman (piano) Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Boscovich and Milton Babbitt in composition. She is presently an Associate Professor of Theory and Composition at the University of Washington.

Her compositions have been presented in Europe and Australia as well as throughout the USA. Her collaborative works include Night Passage, an environmental theatre piece, and scores for dance and film. Her works are recorded by Tulstar, CRI and Crystal Records.

Her new work for solo electronic violinist Adele Auriol entitled To Search the Spacious World will be premiered this month in Belgium.

Silver Deer - a duo for violin and piano

Silver Deer was commissioned by Irwin Eisenberg and completed in December 1981 in San Diego, California. The title of the work is taken from a small section of the epic poem SAVITRI by Indian writer Sri Aurobindo. This title was chosen because of the qualities of lightness, grace, speed, scintillation, evanescence, and arrest suggested by the poetry. While the compositions' exploration of these qualities is non-literal, subtle, and not fully susceptible to verbal description, I feel that the musical dimension most affected by my internalizing the poetry was the temporal one. The rhythmic aspects of the work, both in the large and the small, are characterized by sudden shifts of activity, density, and silence."

Underhill, Owen

Assistant Professor of Composition, Performance, Analysis and History at Simon Fraser University in British Columbia, he has conducted the Wilfrid Laurier University New Music Ensemble, the Canadian Chamber Ensemble and the Vancouver New Music Society in his own and other contemporary music. His Solo 2 Trio for keyboards and voice was performed at the Western Front. The Bond (1984) was composed for the Karen Jamieson Dance Company. Several of his performances have been broadcast by the CBC.

Love Songs (1984)

These are settings of three poems by Sir Philip Sidney, John Donne (attributed) and Edmund Spenser. The constantly changing tempi, metres, and styles (from "Calmly and with simplicity" to "Spirited, with accents"), are what create the characteristic gestures which are meant to convey certain levels of emotion.

Wallach, Joelle

Joelle Wallach began her musical studies early with private study and the Juilliard Preparatory School, in piano, voice, theory, and composition while also studying the violin and bassoon. Continuing her studies at Sarah Lawrence College and Columbia University, Ms Wallach studied composition with Meyer Kupferman, Jack Beeson, and Mario Davidovsky then with John Corigliano at the Manhattan School of Music, which granted her its first doctorate in composition.

Ms Wallach's compositions have been performed and broadcast extensively both in the US and abroad. Her choral work On the Beach at Night Alone, won first prize in the Inter-American Music Awards of 1980. Since then she has been awarded frequently first place in prestigious international composition competitions.

Ms Wallach has also performed as a singer and pianist, and has done improvisational work for major dance companies. She has taught privately and in City University of New York, the State University of New York, and the Fordham University.

Fiver American Echoes

This a cappella work for mixed voices was composed during the fall of 1983 and won First Prize in the First Annual Composition Competition of the Baroque Choral Guild. It was premiered by the Guild in San Francisco in the United States, and will be released on Opus One Records during 1986. The music sets excerpts from the work of five American poets which present aspects of mortality and immortality. Four of the authors are well known. The fifth, Philip Pain, was the first poet published in America.

Weidenaar, Reynold

Composer and video/film maker, Weidenaar received a M. A. degree from New York University in 1980. He was Editor of Electronic Music Review, Cleveland Orchestra Recording Engineer under George Szell, and Chief Audio Engineer and Director of the Electronic Music Studios at the Cleveland Institute of Music, where he was a member of the Conservatory composition faculty. He is presently Assistant Professor of Film and Television at the Tisch School of the Arts, New York University.

He composes primarily for electronic media, and produces videos and films with musical forms and contexts. His awards in film include Directors'

Choice at the Sinking Creek Film Celebration, and Silver Award at the International Film and TV Festival of New York. His awards in video include Grand Prize at the Tokyo Video Festival, Winner of the National Video Competition, Golden Athena and Special Merit Awards at the Athens Video Festival, Gold Award at the San Mateo Video Competition, Winner of the NYC Experimental Video and Film Festival, Winner of the Independent Film and Video Exposition of New York, Independent Music Video Award at Video/Culture Canada and Gold Award at the Philadelphia International Film Festival.

Music composition honors include First Prize at the Sonavera International Tape Music Competition and Winner of the International Gaudeamus Festival Composers' Competition (Holland). Recordings of his compositions have been released on the Crystal, Advance, and Capstone labels.

The Stillness

A young woman waits in a lonely subway station. She paces slowly. From this minor everyday situation emerges an extended world of internal feelings. These are reflected first in sound, which is built up of resonances of distant voices, the ambient electrical buzzes and cavernous hums of the station, and the clatter of the moving train. The soundscape is elaborated by voice-like alto and soprano saxophones, as they sing, wail, laugh, and gasp for breath. Eventually they subside to states of grace, peace, then repose. Through video image processing, the scene of the young woman is freed to become a part of many forms and colours. She moves as in a dream flow adagio. Highlights of liquid colour, slow flickers of near and distant images, floating bands of vision - all form a dialogue.

The work is intended to be presented with a live alto saxophone performance, hence it is termed a "concert video." There is an alternate version with the alto saxophone part recorded on the soundtrack.

Weinzwieg, John

John Weinzwieg joined the Royal Conservatory in 1939 as teacher of composition and the University of Toronto in 1952. He attracted a group of talented composers who were to follow his aesthetic directions: Somers, Freedman, Adaskin, Dolin, Beckwith, Schafer and Beecroft.

In 1951 Weinzwieg and several of his students formalized their ideals and founded the Canadian League of Composers. As the League's first president, he began the first of many administration positions that were to effectively extend the knowledge of Canadian music.

In 1948 his *Divertimento No. 1* for Flute and Strings won the highest award in the chamber music category (silver medal) in the London Olympiad. In 1973 the CMC presented a documentary on his life and career. For his service to music he was named to the Order of Canada in 1974 and awarded the Canadian Music Council medal in 1978. Upon his retirement from the University of Toronto he was given the status of Professor Emeritus.

In 1986 Rhombus Media will produce a film on his life and work entitled "The Radical Romantic."

Pieces for Harp

15 Pieces for Harp (1983) evolved from a second collaboration with Judy Loman into the modern world of the harp. Weinzwieg had written a *Harp Concerto* in 1967. In these pieces the composer again probed the colourful variety of the sonic personality to engage both the young and mature harpist.

Riffs

Riffs, for solo flute, reflects the characteristics of the "many moods of jazz blues" - the improvised manner within a 12 bar melodic form: the slow, sad, melancholy feeling interrupted with highly charged "shouts" and a dialogue of call and response patterns by bent pitch inflections.

The work is composed in 12 segments of various durations related only by the Blues style and a recurring long-tone cadence on a low flute note "G". The title, *Riffs*, is the jazz-man's slang for repeated jazz figures that are a feature of the work.

It was composed in the Spring of 1974 and commissioned by the Ontario Arts Council for flautist Robert Aitken.

Triologue

Triologue was commissioned by the CBC for the Lyric Arts Trio. Since its premiere in 1971, it has become one of the most frequently performed pieces in their repertoire and widely performed in Canada, USA, Iceland, London, Stockholm, Paris --- a segment appeared in the NFB film "MusicCanada"

"Triologue is a free association stage piece employing the language of phonetic and semantic properties of the sung and spoken syllable. It explores states of feeling from reflect to reflex in a sequence of random moments without chronology. Through the inner monologue of the singer bursts flashes of memory, fantasy and reality that engage the flute and piano in a three-way dialogue of total involvement. The words and phrases were arranged by the composer from such likely sources as:

Found, hear;
Quote,unquote;
Absurd, overheard"

Well, Thomas

Born in Austin, Texas, Thomas Wells studied with Hunter, Johnson, Kennan, and Stockhausen. Currently the Director of the Sound Synthesis Studios, he is also Region Five Co-chairman of the ASUC and Chairman of the Electronic Music Consortium of the ASUC.

Winslow, Walter K.

A native of Salem, Oregon, Walter Winslow began composing and studying piano at an early age. His first composition teacher was Richard Hoffmann at Oberlin College, where he received degrees *summa cum laude* in composition

and Russian in 1970. Continuing composition studies at the University of California at Berkeley with Edwin Dugger, Andrew Imbrie and Olly Wilson, he received his Ph.D. in 1975. During this time he was active in new music performance as a pianist and a conductor. Since 1975, he has taught at Berkeley and Oberlin, and is now Visiting Assistant Professor of Music at Reed College. Among his thirty compositions is a trilogy of works setting poems from Giuseppe Ungaretti's *La terra promessa*. In 1983 he was awarded a Goddard Lieberman Fellowship from the American Academy and Institute of Arts and Letters.

The Piper at the Gates of Dawn

This work for flute solo was composed in the summer of 1980. The title comes from the seventh chapter of Kenneth Grahame's *The Wind in the Willows*. Though the piece is not programmatic, the listener may nonetheless hear the night rustlings, the first "glad piping", and the ensuing whirlwind which is cut short by familiar high trills. Quiet reminiscences, distantly fading, conclude the work.

Zaimont, Judith Laing

Judith Laing Zaimont is an award-winning composer who specializes in music for voice. A native of Memphis, Tennessee, she studied composition, under a variety of fellowships and grants, with Hugo Weisgall, Otto Luening and Jack Beeson in New York, with Andre Jolivet in Paris. She is an accomplished pianist as well as composer and holds degrees from the Long Island Institute of Music, Queens College, CUNY, and Columbia University.

Zaimont is a member of the theory faculty at the Peabody Conservatory of Music in Baltimore and the editor-in-chief of several books on musical subjects for Greenwood Press. Her music is published principally by Galaxy Music Corporation and is recorded on the Leonarda and Golden Crest labels.

Serenade: To Music

This setting of a poem by W.H. Auden was commissioned by Western Wind and premiered by the Florilegium Chamber Choir (JoAnn Rice, conductor) in 1984.

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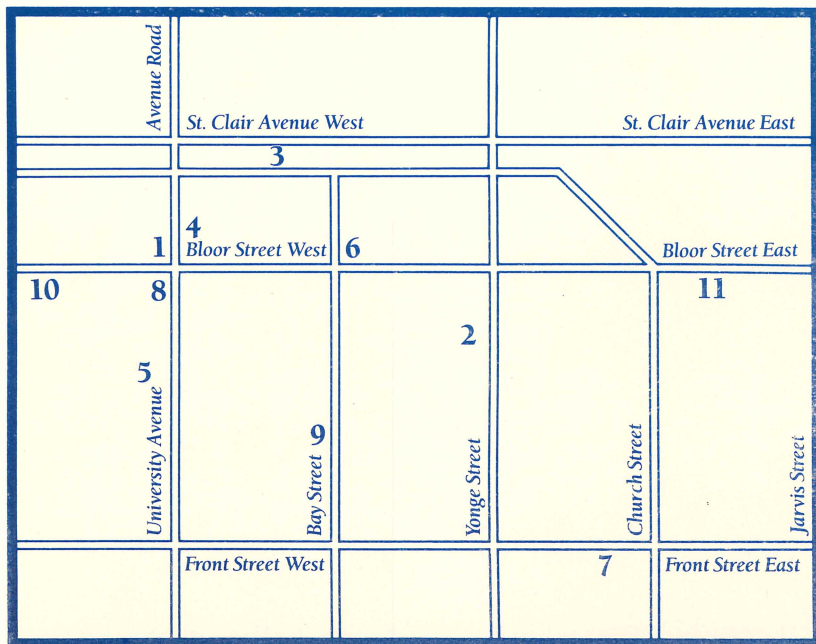
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ASUC CONFERENCE LOCATIONS



1 Park Plaza Hotel
4 Avenue Road
Empress Room, Gold Room
University Room & Rosewood Room
(416) 924-5471

2 Canadian Music Centre
Chalmers House
Board Room
20 St. Joseph Street
(416) 961-6601

3 Deer Park United Church
129 St. Clair Avenue West
(416) 962-3381

4 Church of the Redeemer
Avenue Road and Bloor Street East
(416) 922-4948

5 University of Toronto
Walter Hall
Edward Johnston Building
80 Queens Park Crescent
(416) 978-3751

6 International Year of Canadian Music
2 Bloor Street West
Cumberland Terrace
Upper Concourse
(416) 961-1986

7 Jane Mallet Theatre
St. Lawrence Centre
27 Front Street East
(416) 366-7723

8 Royal Ontario Museum
100 Queens Park
(416) 978-3692

9 City Hall
100 Queen Street West
Members Lounge
(416) 863-0505

10 Royal Conservatory of Music
273 Bloor Street West
Concert Hall
(416) 978-3797

11 St. Paul's Anglican Church
227 Bloor Street East
(416) 961-8116